

Marcato

Newsletter of The Major Orchestra Librarians' Association

VOLUME VIII, NUMBER 4

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PRESIDENT'S COLUMN

MOLA's twelfth annual conference convened in Dallas April 23-25, generously sponsored by the Dallas Symphony and faultlessly hosted by DSO Librarians, Karen Schnackenberg and Mark Wilson. On behalf of all MOLA members I wish to convey our appreciation to Karen and Mark for all their hard work and planning.

A few of us old-timers recall the very first such conference, what led up to it, and where it has brought us today. In March, 1983, twenty-five librarians representing twenty-two musical organizations convened in Philadelphia. This was the first of what were to become annual MOLA conferences. Even in its infancy MOLA was international and inclusive; Attendance that first year included ballet and opera librarians, a librarian from a Canadian orchestra - even one from a public library. That diversity

continues today. Conference attendance has doubled, MOLA membership has tripled, several Canadian and European orchestras are represented, extraordinary membership is now possible (four retirees are members in this category) and, despite the original meaning of the acronym "MOLA", orchestras which might not have been considered "major" back in the days when that term had an official definition, are now valued MOLA members.

Diversity and communication were two of the unifying themes at the Dallas conference. Presentations included talks on diversity itself: on collections of music by and about persons of color, women composers, and the special collections at the University of Texas at Austin. We learned of new developments with OLIS, the American Symphony Orchestra League - administered database, as well as other actual and potential databases and current and future networks. Indeed, MOLA members should soon receive from me a letter regarding the newly-available on-line computer network / bulletin board available through J.W. Pepper.

Although regular membership in MOLA is by organization, everything else MOLA-regulated is by and for the individual - from conference attendance and **Marcato** subscriptions (available to anyone) to each learning experience and work opportunity. It is as individuals that we learn to experience and perform music; that we study and explore the demands of our professions; and how we determine the most effective mechanisms for coping with adversity and

achieving goals. Finally, it is as individuals that we come together, bridging differences, combining skills, to participate in the creation of a performance. The orchestra librarian may be just one component of that creative machinery, but just imagine what the performance would be like without bow markings! - or, as a better example, if the music were terribly inconsistent from one part to another or missing altogether. (This, one of my frequent personal nightmares, incidentally.)

In this age of specialty and diversity, the orchestra librarian's strengths are essential in helping to provide the synthesis and adaptability to keep a difficult show on track.

Paul Gunther - Minnesota Orchestra

Marcato is the quarterly newsletter of The Major Orchestra Librarians' Association (MOLA). Subscriptions may be obtained by sending a check to the Treasurer, payable to MOLA. Rates are \$ 10 US for addresses within North America, \$15 US for addresses outside North America. Subscriptions begin with the September issue.

Joann McCollum, Treasurer: MOLA
Pittsburgh Symphony Library
Heinz Hall for the Performing Arts
600 Penn Avenue
Pittsburgh, PA 15222-3259

Articles and information to be included in **Marcato** should be sent to the Editor.

Gary Corrin, Editor: **Marcato**
Toronto Symphony Library
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Toronto, Ontario M5J 2H5

1994-95 MOLA Executive Board

President	Paul Gunther, Minnesota Orchestra
Vice-President	Mary Judge, Cincinnati Symphony
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1995 Conference Host	
March 25, 26, 27, 1995	John Tafoya, St. Louis Symphony

LIBRARIANS AT LARGE

David L. Witt, Librarian of the Tulsa Philharmonic, Tulsa Opera and Tulsa Ballet for the past six years as well as Librarian of the Grand Teton Festival for the past two summers seeks a regular-season librarian position due to the Tulsa Philharmonic's filing for Chapter 11 bankruptcy on April 1, 1994. Greg will mail a resume on request.

June and July 1994:

Grand Teton Music Festival
Attn. David L. Witt
P.O. Box 490
Teton Village, WY 83025-0490
TEL 800-959-4863
TEL 307-739-9043

August and following:

David L. Witt
5323 E. 12th St. #29
Tulsa, OK 74112-5363
TEL 918-588-9367

Cheryl Roberts, formerly Principal Librarian of the North Carolina Symphony seeks a position as Orchestra Librarian. Her new address is:

Cheryl Roberts
2107 Currin Ave. #3
Durham, NC 27702
TEL 919-490-5958

Tom Takaro, formerly Principal Librarian of the Florida Symphony Orchestra (Orlando) now heads into the employed segment of his year as Librarian of the Santa Fe Opera. He still seeks a regular-season position as Orchestra Librarian.

Tom Takaro
1624 Baltimore Ave.
Orlando, FL 32803-1832
TEL 407-896-3593

THE DALLAS CONFERENCE

A First-Timer's Reflections: Myth Versus Reality

When it finally became a possibility that I would be attending this year's MOLA conference, I endured more than my share of ribbing from musicians and staff in San Jose. These people could not imagine what a bunch of music librarians could talk about for three days. Here are a few things I found out on my trip to Dallas.

MYTH: Music librarians are shy, bookish and anti-social.

REALITY: I was glad to discover that this wasn't even remotely true. I found myself among friendly people who were eager to involve the new members in conversations and projects.

MYTH: Big orchestras have little in common with small orchestras.

REALITY: Gosh, it's comforting to learn that we all have similar problems! Solutions to these was the main focus of discussion - and what my management heard about when I returned.

MYTH: You're all alone out there.

REALITY: As the only librarian at my orchestra, this is something I've felt many a time. Being among colleagues gave me access to a network of people and resources of which I've already taken advantage several times.

MYTH: All of MOLA's votes are unanimous.

REALITY: I understand that I owe a deep debt of gratitude to John Van Winkle. High-ranking sources have revealed to me that the vote for San Jose Symphony's membership was gut-wrenchingly close, but John cast the deciding ballot!

Deanna Hull - San Jose

PUBLISHER NEWS

MMB MUSIC INC., has bought a new building in Grand Center, the arts and entertainment center of St. Louis, just down the street from Powell Symphony Hall. Their new address is:

MMB MUSIC INC.
Contemporary Arts Building
3526 Washington Avenue
Saint Louis, MO 63103-1019
TEL 314-531-9635
FAX 314-426-3590

Marcia Lee Goldberg, Director of the Performance Department at MMB looks forward to helping John Tafoya and Paul Gunther with plans for the 1995 MOLA conference in Saint Louis and will be delighted to meet the librarians with whom she has spoken with over the phone for many years.

G. Schirmer, Inc., in connection with the 30th Anniversary of **The Beatles'** first American tour (1964), announces six arrangements of Beatles hit singles - with more to come. For complete information, refer to the April 1994 **G. Schirmer News**.

Corrections to the 'Music Publishers and Agents' listing appearing in Marcato vol. VIII/3.

Thanks to Carla Lebedeff of EMS and Barbara Peterson of BMI and for updates and corrections which are reflected in the revised pages (attached).

MUSIC PUBLISHERS AND AGENTS

(revised 4 June, 1994)

FOR THE U.S.

Belmont Music Publishers

[for the works of Arnold Schoenberg only]

Faber	ASCAP
Universal	ASCAP
Schott	ASCAP

Boosey & Hawkes

Hendon Music	BMI
Barry	ASCAP
Boosey & Hawkes	ASCAP
Carisch	ASCAP
Czech Music Fund	ASCAP
Dilia	ASCAP
E.C. Kerby	ASCAP
Gehrmans	ASCAP
Israeli Music Fund	ASCAP
Kultura	ASCAP
Ricordi - Italy, Paris	BMI
Munich, Buenos Aires	ASCAP
Suvini Zerboni	ASCAP
Weinberger, London	ASCAP

Breitkopf & Härtel Wiesbaden

Breitkopf & Härtel Leipzig	BMI
Deutscher Verlag	BMI
Hofmeister - Leipzig	?

C. F. Peters

Belaieff	ASCAP
C. F. Peters	BMI
Choudens	ASCAP
Engstrom	ASCAP
Forberg	ASCAP
Heinrichshofen	ASCAP
Henmar	ASCAP
Hinrichsen	BMI
Litolff	BMI
Musikwissenschaftlicher Verlag	ASCAP
Samfundet	ASCAP
Schwann	ASCAP

E. C. S. (E. C. Schirmer)

Ione Press	BMI
Delrieu & Co.	ASCAP
ECS Publications	ASCAP
Les Editions Ouvrieres	ASCAP
Galaxy	ASCAP
Highgate Press	BMI
Stainer & Bell	ASCAP
Yorke	ASCAP

European American Music Distributors

Ars Viva	ASCAP
Foetisch	ASCAP
Glocken	ASCAP
Helicon	BMI
Hug Musikverlag	ASCAP
Moeck	BMI
Schott - London, Mainz	mostly ASCAP
- Japan	BMI
Universal - London, Vienna	(either)
Zen - On	BMI

Foreign Music Distributors

Amadeus	ASCAP
Bärenreiter - Alkor	BMI
Doblinger	BMI
Faber	ASCAP
Harmonia	?
Henschel	?
Kneusslin	?
Kunzelmann	BMI
Supraphon	?

Jerona

Boelke Bomart	BMI
Gunmar	ASCAP
Jerona	ASCAP
Margun	BMI
Mobart	BMI

M.M.B (Magna Music Baton)

M.M.B.	ASCAP
Multiple Breath	BMI
Norruth	BMI

Music Sales / G. Schirmer

Associated Music Publishers	BMI
Breitkopf & Härtel Wiesbaden	BMI
Chant du Monde Chappell	ASCAP
Curwen (U.S. only)	ASCAP
Dunvagen	ASCAP
Frank Music / Frank & Rinmer	ASCAP
Gershwin (Chappell & Warner)	ASCAP
Hans Sikorski	ASCAP
J.W. Chester / Wilhelm Hansen	(either)
Lawson Gould	ASCAP
Malcolm Music	BMI
Music Sales	ASCAP
Novello (as of April 1994)	ASCAP
Paterson	
Rideau Rouge	ASCAP
Salabert	(either)
Shawnee	ASCAP
G. Schirmer	ASCAP
Union Musical Espanola	BMI
VAAP	?
Weintraub	ASCAP

R & H Concert Library

R & H Music	BMI
Rodgers & Hammerstein	ASCAP
Warner - Tamerlane	BMI
Warner Bros. Music Corp.	ASCAP

Theodore Presser Co., Inc.

Alphonse Leduc	ASCAP
Amphion	ASCAP
Belwin Mills	ASCAP
Benjamin	ASCAP

Berben	ASCAP
Billaudot	ASCAP
Boccaccini & Spada	ASCAP
Bornemann	ASCAP
Boston Pops Beatles Arr.	BMI
Bote & Bock	BMI
Cohan	ASCAP
Columbia	ASCAP
Deshon	BMI
Donemus	ASCAP
Duchess Music Corp.	BMI
Durand	ASCAP
E.B. Marks	BMI
Edition Reimers	
Edition Bizet	ASCAP
Editions Francais de Musique	
Editions Max Eschig	BMI
Editions Musicales Transatlantiques	ASCAP
Elkan - Vogel	ASCAP
Fazer	ASCAP
Foley	ASCAP
H.W. Gray	ASCAP
Hamelle	ASCAP
Heugel	ASCAP
Impero Verlag	ASCAP
Israeli Music Institute	
Israeli Music Publishers	ASCAP
Jobert	ASCAP
Leeds	
Lemoine	ASCAP
MCA	ASCAP
Mercury	SESAC
Merion	BMI
Mowbray	ASCAP
New Music Editions	BMI
Ongaku-No-Tomo-Sha	ASCAP
Peer International	BMI
Piedmont	ASCAP
Rahter	ASCAP
Richard Schauer	BMI
Roberton	ASCAP
Sam Fox	ASCAP
Simrock	BMI
Sonzogno	ASCAP
Southern Music	ASCAP
Theodore Presser	ASCAP
United Artists	ASCAP

Information thanks to Carla Lebedeff - EMS
 TEL 914-469-5790 / FAX 914-469-5817

MEET THE LIBRARIANS

Winnipeg Symphony Orchestra

Margo Hodgson, Senior Librarian

I was born August 7, 1954 and raised in Ottawa. I graduated from the University of Ottawa in 1976 obtaining a Bachelor of Music Education with a double major in oboe and piano accompaniment, with no desire to be a school teacher. I spent the next few years teaching oboe, playing in local orchestras, and accompanying singers, instrumentalists and ballet classes. This continued when I was married and moved to Winnipeg in 1978. Soon I was the regular extra oboist with the WSO. In 1986 the librarian was ready to retire and noticed me as the organized and efficient type of person he'd like to train as his successor. I accepted his offer and worked with him for one entire season, taking over the reigns alone in 1988. I was pleased when my husband Greg, the orchestra's timpanist, was asked by management to be the Assistant Librarian. He is only paid for the equivalent of 6 1/2 hours per week which means I must do most of the work myself, including all of the bowings. However, he is a great help unloading larger concerts, putting in measure numbers, photocopying and taking care of business at opera, ballet, and run-out performances. Working seven-day weeks during our season has left me with no time or desire for playing anymore so, as the first step in my 12-step program in becoming a recovered oboist, I have sold some of my reed-making equipment, the best cure for a headache I know!

Greg Hodgson, Assistant Librarian

Born July 14, 1954 in Simcoe, Ontario and raised in Ottawa, I also attended the University of Ottawa majoring in timpani. I won my first audition, becoming the timpanist of the WSO in 1977 at age 22. Being the first student in the relatively new U. of O. music department to actually get a full-time job in an orchestra caused longtime colleague Margo to notice me, five days before I left for Winnipeg! We were married the following summer. My hobbies are golf, home building and renovation, golf, jigsaw puzzles, golf, collecting and drinking scotch, and golf. We like to travel and especially enjoy seeking our historic homes and buildings. We spend most summer weekends at our cottage, enjoying the fabulous beach and the wonderful peace and quiet. You're all invited to drop by for a swim and a game of golf. BYOB!

Vancouver Symphony Orchestra

Minella F. Lacson

When I moved to Vancouver from Manila in the spring of 1991, I never realized that I would be making a move into the big league of orchestras as well. That is, from the 40-piece, 18-week season of the Manila Chamber Orchestra (MCO) to the 80-piece, 38-week season of the Vancouver Symphony Orchestra (VSO). I welcomed the change

though, as I don't have to be the jack-of-all-trades I was previously, being the orchestra supervisor, librarian, personnel manager, stage manager, stage hand, and what have you at the MCO. (Being the only Librarian in the VSO is a big enough job!) In addition, I get the opportunity to watch great performers like Pinchas Zukerman and Yo-Yo Ma. My only regret so far is that, as full time librarian for a full symphony orchestra, I don't get the chance to pursue my career as a classical guitarist or to pursue advanced studies in music or library science. On the other hand, my husband of almost one year now (one year on June 19), who was not born into a musical family like mine, is getting a hands-on education in the world of the symphony orchestra by accompanying me to most of the VSO's performances.

TOP TEN LIST
OF THINGS AN ORCHESTRA LIBRARIAN DOES NOT WANT TO HEAR
By Mark Melsen, Director of Orchestra Operations
Dallas Symphony Orchestra
As presented at the 1994 MOLA Conference

10. Since this morning's dress rehearsal didn't go well, the Maestro would like to make a 36-bar cut in the Bruckner for tonight's concert.
9. The Symphony Chorus Librarian quit and I told them you would be happy to take on those responsibilities.
8. We can't afford to replace the broken copy machine in the library, but we know you won't mind using the office copier up on the 4th floor.
7. You'll love this new Assistant Conductor -- to make score reading easier, he marks everything in colored magic marker.
6. Where's my music?
5. I know the repertoire for this season is already set, but we need to cut 20% from the music rental budget -- find a way to make it work.
4. So what if these are Xeroxed parts -- who will ever know?
3. Quick! Do you have an extra white tie?
2. Quick! Do you know how to tie it?

And the number one thing an Orchestra Librarian does not want to hear...

1. So you work in the Symphony Library -- isn't that nice. What do you do for a living?

... From Associate Organizations

The **Society for the Preservation of Film Music** held its third annual conference at the Gene Autry Western Heritage Museum, The Hollywood Bowl Museum, and the Red Lion Inn of Glendale March 17 - 20, 1994. Their March 1994 Newsletter provides a complete listing of activities and presentations as well as biographies of presenters. Of particular interest is the offering of seminar tapes - note several relevant book titles! (This is a partial listing):

Fred Karlin, film composer, Santa Barbara, CA, author of *Listening to Movies: the Film Lover's Guide to Film Music* (New York: Schirmer Books, 1994): "Listening to Movies."

Steven C. Smith, Los Angeles, author of *A Heart At Fire's Center: The Life and Music of Bernard Hermann* (Berkeley: University of California Press, 1961): "Notes on Writing a Film Composer's Biography."

Ronald Magliozzi, Film Study Center, Museum of Modern Art, New York City: "Sheet Music and Film: The Merchandising of the Silent Cinema," with slides and musical examples.

Warren Sherk, Academy of Motion Picture Arts and Sciences: "Hans Salter's Music for Westerns."

Alfred Cochran, Professor of Music, Kansas State University Music Department: "Copland's Score for *The Red Pony*."

James D'Arc, Brigham Young University: "Restoration and Preservation of Max Steiner Master Recordings," with musical examples.

For complete information regarding tapes, membership or newsletter information:

Jeannie Pool
SPFM
P.O. Box 93536
Hollywood, CA 90093-0536
TEL/FAX 818-248-5775

Gary Corrin - Toronto Symphony

BOOKS OF INTEREST

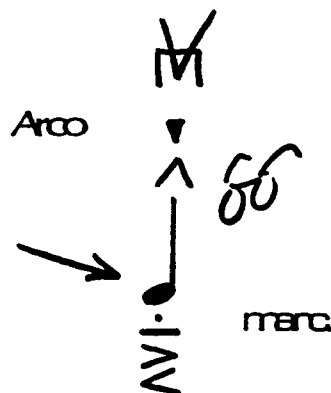
Who Wrote That Song? by Dick Jacobs and Harriet Jacobs. *Writer's Digest Books* (Cincinnati, 1994) 428 p., \$19.95

Lists 12,500 songs by title, giving composer, lyricist, publishing date, and who introduced or popularized it; who revived it, and who performed it on Broadway and/or on screen. A separate section cross references the composers and lyricists.

Sample entry:

When I Fall in Love (1951) (w) Edward Heyman (m) Victor Young (I) Film: One Minute to Zero (P) Nat Cole (R) 1962 *The Lettermen*

Greg Vaught - San Antonio



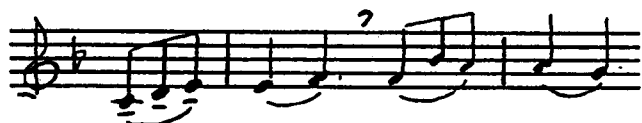
Gustav Mahler, "Adagietto" : Facsimile - Documentation - Recording. Gilbert Kaplan, editor. The Kaplan Foundation (New York, 1992) \$125.00 US

Were this beautiful set merely a Mahlerian feast for the eyes and ears, it would be enough; The materials are exquisite and the reproduction faultless. However this collection goes further in providing considerable insight into the circumstances surrounding the creation (and evolution!) of what is, perhaps, Mahler's most well-known work and offering thought-provoking possibilities regarding its performance.

Two manuscript facsimiles are included : Mahler's autograph Fair Copy and the copy made by Alma Mahler which was the basis of the first edition. It is in Alma's copy that we notice the remarkable change of the seventh note of the violin melody from G to Bb!!! In other words from:



to:



The accompanying volume contains the work of several contributors. I summarize. "From Mahler with Love" makes a case for a faster (ca 8 min.) performance of the work based upon the idea that it was conceived as a musical love letter for Gustav to Alma shortly after they first met. This as opposed to the dirge-like tempi which have become popular. Kaplan supports this thesis with

timings noted in scores and parts used for Mahler performances.

"The Premiere and the Critics" relates the mixed reception of Symphony No. 5 as a whole, yet the uniform praise for the "Adagietto".

"The Chronology Puzzle" makes what can only be an informed guess about the composition date, noting the work's significance as the impetus for the expansion of Symphony No. 5 from four movements to five.

"Manuscripts and Printed Sources" follows the "Revisionsbericht" format of the critical editions. Contributed by Edward R. Reilly, it is specifically related to the "Adagietto" yet includes information regarding the entire work as well - much more thorough than what is found in the published full score - and in English!

"Performances by Mahler" lists the complete program for concerts on which Mahler performed either Symphony No. 5 or the "Adagietto" alone.

"The Courtship Letters" offers a glimpse into Mahler's view of himself in the world, the importance of his work, and the appropriate role to be played by his wife-to-be. These also reveal Alma as a composer in her own right.

"Dance" lists the choreographer, date, title given to the work, genre, the company giving the premiere and quotes from reviews.

The enclosed CD features the London Symphony Orchestra - Gilbert Kaplan, conducting. (Timing is 7' 57")

The edition is limited to 1,500 copies, numbered 1 - 1,500.

Gary Corrin - Toronto Symphony

Monitors on the Music Stands ?

How many of you have ever been asked (perhaps following your description of the bowing process during a library - introduction talk), "Why don't they just put all the music on computer? Then if you wanted to make a change, you could do it instantly. I have -- And though it always sounds like a logical idea when posed, I've typically explained the unlikeliness of a tradition-ensconced bunch such as orchestra musicians embracing such technology. This not to mention the new instrument case designs required for packing around the hardware which would allow musicians to practice at home or wherever. Piccolo players would be particularly upset - or just imagine the Aspen Music Festival with extension cords reaching out to all the favourite outdoor practice sites. However the information presented by Bob Sutherland about a new music software on **CD-ROM** format has me wondering whether this might indeed be in our future.

For the benefit of those who missed Bob's presentation at the Dallas conference, here is a recap.

(Editor)

MasterPiece : Computerized Music Scores Library

MasterPiece is a computerized music library and management software system that contains a vast collection of classical music scores which is increasing daily.

Instead of buying individual music books, one can now use **Masterpiece** as their own personal music store. Also, users can make unlimited copies from our library whereas

before, entire budgets were spent on large quantities of expensive music.

Masterpiece provides an excellent tool for research, teaching and performing. Take note of its various functions exclusively for these purposes:

- Transposition of keys
- Printing the score or parts separately
- Playing the score by MIDI\SoundBlaster

- Printing onto overhead projector sheets
- Add notations, ie. accidentals, bowing, text
- Paste music or sections
- Combine several voices to one staff

MusicNotes Ltd. has been computerizing the world of classic music since 1990 with the cooperation of the Israel Philharmonic Orchestra, Israeli Opera, and the Tel-Aviv University Department of Music. We are a private company partially owned by Israel's leading publishing house. Our headquarters in Tel-Aviv consists of a highly-skilled network of musicians who specialize in computer engineering, programming and editing.

Excerpted from information distributed by:

Ilan Migdal, Executive Vice-President
MUSICNOTES LTD.
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Tel-Aviv, Israel
TEL 972-3-537-1343
FAX 972-3-537-5520

Bob Sutherland - Metropolitan Opera

MAJOR ERRATA

Corigliano, "Symphony No. 1"

mvt. II Tarantella

Doublebass part

m. 46 should be a bar rest.

m. 47 should be a C dotted-quarter and a dotted-quarter rest.

Change next bar to two bars rest.

(In other words, m. 46 should be m. 47.)

Score and parts are wrong. This solution is proposed by David Zinman, Music Director of the Baltimore Symphony, following April 1994 performances.

Mary Plaine - Baltimore Symphony

Sibelius, " Die Okeaniden. Aallottaaret. [The Oceanides] Eine Tondichtung für großes Orchester." Op. 73

Kalmus (reprinting Breitkopf) edition.

Rehearsal G : the first, second and fifth measures.

Violin I Part

Incorrect rhythm

This paste-over will correct the errors.

G

dim. molto

pp flautato

Eric Sjostrom - Minnesota Orchestra

MUSIC MATTERS

For anyone involved in the production of **Strauss, "Der Rosenkavalier"** (concert or otherwise), Dover has recently reprinted the piano-vocal score of same. It is of interest to note that Dover has chosen to reprint the reduction done by **Otto Singer**, as opposed to that by **Carl Besl**. Both of these reductions were published by Boosey & Hawkes, but the Besl reduction has been the one most recently available. However the Singer reduction has been the version preferred by the coaches and accompanists here at the Metropolitan Opera (despite the fact that it is considerably more difficult to play), because it includes more material and therefore more closely resembles the actual orchestral accompaniment.

Rosemary Summers - Metropolitan Opera

The April 4, 1994 issue of the **New Yorker** includes an excellent article by Nicholson Baker entitled "Discards," about the conversion of libraries from card catalogues to on-line systems and the subsequent destruction of card catalogues. This is a must-read for anyone who shares Nicholson's love of libraries and their worn and information-packed Library of Congress cards, who has struggled with the listing of Peter Ilyich Tchaikovsky (he offers 19 variations), or who has faced the conversion of his/her own inherited, idiosyncratic catalogue to a computer database.

Greg Vaught - San Antonio

MOLA COMMITTEES

At the recent MOLA conference in Dallas, the following committees were determined in accordance with the MOLA by-laws. Since committee membership is entirely voluntary, member participation is always much-appreciated. Members who wish to volunteer their efforts on any of these committees should feel free to contact the chair of the committee or me.

Paul Gunther - Minnesota Orchestra

1995 Conference Committee

John Tafoya, Chair & Elsbeth Brugger -
Saint Louis Sym (Hosts)
Karen Schnackenberg - Dallas
Greg Vaught - San Antonio
David Frost - Columbus

Policy Committee

Mary Judge - Cincinnati
Clint Nieweg - Philadelphia
Tom Takaro - Santa Fe Opera

Marcato

Gary Corrin, Editor - Toronto
Jim Kortz, Production - St. Paul
David Gruender - Baltimore
Bob O'Brien - Atlanta

Archives

Sandra Pearson - Cincinnati
Marcia Farabee - National Sym

OLIS

Mike Runyan - Indianapolis
Sandra Pearson - Cincinnati
Larry Tarlow - New York Phil

Publication

Peter Conover - Houston
Jim Kortz - St. Paul
Kristi Sloniger - Houston Grand Opera

MPA / MLA / MOLA

Larry Tarlow - New York Phil
Bob Sutherland - Metropolitan Opera
John Lillard - Rochester

ASOL LIAISON (new)

Mary Plaine - Baltimore
Clint Nieweg - Philadelphia
Marcia Farabee - National Sym
Rebecca Scanlon - Richmond
Bob Sutherland - Metropolitan Opera

International Contacts

Steve Biagini - Phoenix
Kees Wisse - Rotterdam
Christopher Soars - Philharmonia

Copyright

Steve Sherrill - Atlanta
Bob Sutherland - Metropolitan Opera
Mike Runyan - Indianapolis
Peter Conover - Houston

IN THE WORKS

Peter Conover, Houston Symphony and **Tom Takaro**, Santa Fe Opera are compiling a list of transpositions of opera arias held in the collections of libraries affiliated with MOLA. If you have any arias which have been transposed to a non-original key, please send information to Peter or Tom. Include:

Composer, Opera: Aria
Original key / Transposed key

(For those who may not have a directory:)

Peter Conover
HOUSTON SYMPHONY
615 Louisiana Street
Houston, TX 77002 - 1594
FAX 713-222-7024